

Plug Theme Songs
Vigorously For
Double Profits

Publix



The Official Voice of Publix

Opinion

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Vigorously For
Double Profits

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of November 10th, 1928

No. 38.

200 - STATION RADIO SALUTE!

BROOKLYN THEATRE TO GET WORLD WIDE AIR GREETING

Nearly 200 Radio stations all over the United States, Canada and Mexico, and four in Europe, will broadcast "salutes to Brooklyn" during the week starting November 18th.

See Mr.
Chatkin's
Note on
Page 2
on this
idea.

Brooklyn radio fans who compile the five largest lists of stations "received" during that week, will each receive an annual complimentary ticket for the new Brooklyn - Paramount Theatre, good for two admissions, with the compliments of the theatre and the Brooklyn Chamber of Commerce.

The huge radio salute was arranged by the Brooklyn-Paramount Theatre, which opens at Paramount-Square, Flatbush and E-Kalb, on Saturday noon, November 24th.

It is estimated that during the week of "saluting" each of the 200 stations will "salute" at least half a dozen times, and a total of 1,000,000 listeners will have heard the glories of Brooklyn and its newest wonder-theatre extolled.

The new theatre, thru the Publix theatres chain of which it is a part, has arranged with its actors and musicians and stars who will be playing in each city, to broadcast from a local station, singing or playing a song in salutation to Brooklyn, to Paul Ash who is to be master of ceremonies at the new theatre; to Henry Murtagh, who is to be solo-organist; or to "Gamby" the famous radio ace who will make a personal appearance as premiere ballerina on the opening week's program.

HOME OFFICE PERSONNEL CHANGES

Several recent changes have been made in the personnel of the Home Office, Mr. Sam Dembow, Jr., announced yesterday.

Mr. James R. Cowan, who was formerly the business executive of our Production Department, has been transferred to the Production Department of Paramount films and is now in charge of producing sound acts at our Long Island studio. While Mr. Cowan's new duties are going to keep him pretty well occupied at the studio, he is still going to retain certain contacts with our own Producing Department.

The former duties and responsibilities of Mr. Cowan will be taken up by Mr. I. M. Halperin, and all future communications and reports regarding our unit should be addressed to Mr. Halperin who, in turn, will bring each matter to the attention of Mr. Partridge for discussion and decision.

Mr. Nathaniel Finston, formerly General Director of Music, has been transferred to the Production Department of Paramount, and his former duties and responsibilities will be assumed by Mr. Boris Dorros. All future communications in connection with the musical phase of our units should be directed to his attention.

All of the above changes are now in effect and you should be guided accordingly.

CO-OPERATION AT THEATRE MEETINGS

During his recent trip around the circuit, Mr. Sam Katz found that the Paramount Exchange Managers were highly desirous of sitting in on discussions regarding the problems of the theatres. Mr. Katz believes that a close cooperation between our distribution department and our theatre managers will be mutually beneficial.

In St. Louis, Maurice Schweitzer, the Paramount Branch Manager, regularly attends the meetings of Skouras Brothers-Publix and the results have been most effective.

"I am quite sure that this can be worked out advantageously to our company," Mr. Katz said, "and I should like to see regular means adopted to accomplish this. The Exchange managers have a world of information that can be utilized for better results."

Movie - Star Tie-Ups Now Need Okay

Use of movie artists' names and photographs in commercial advertising tie-ups will no longer be permitted unless both the consent of the artist and the approval of the studio management are first obtained in writing. Mr. Katz has ruled upon receiving a communication from Jesse L. Lasky explaining the necessity of protecting the star as well the various advertising and publicity departments of Paramount and Publix Theatres.

Mr. Lasky's letter follows:

"So much dissatisfaction has been caused among the stars and players in the studios regarding advertising tie-ups with commercial products that we have been obliged to adopt the following rules:

"In the future commercial advertising men who wish to use the names and photographs of our artists must go directly to the artists themselves and first obtain their consent in writing. Then the advertising tie-up in question must be approved either by the studio management or its representatives.

"By the adoption of this rule we hope to relieve ourselves of the continuing nuisance of going to the artists with requests for advertising tie-ups—a nuisance which is not offset by the advertising value which we have received from these tie-ups in the past.

"Therefore, will you please instruct the various people at the exchanges, Publix Theatres and in our Advertising, Publicity and Exploitation Departments that in the future this rule must be followed, as it is as much for their protection as it is for the protection of the artist."

JESSE L. LASKY

HAVE YOU A "FUTURE" SCHEDULE?

In many respects, the theatre is exactly like a newspaper. Every day the newspaper must be entirely new and different. The theatre operates similarly, but on a twice-weekly, or weekly change basis. The problem of anticipating what will strike popular public fancy, is exactly the same.

Thus an experienced newspaper-writer who learns sober business-practice and theatre-requirements, quickly becomes an outstanding showman. Publix has in its ranks many former newspaper-writers who are among the most effective showmen in the organization, primarily because of this understanding of the basic problem of the theatre—training in the anticipation of public whims,—those ever-changing whims.

All this being true, why shouldn't the theatre adopt a valuable practice from the editors?

Why not keep a schedule or book of "futures," with "tickler-notes" far enough in advance of the actual expectancy, so as to be able to adequately "cover" it at the proper time?

Thus you'd have a constant reminder of all holidays, of all impending box-office menaces like election-radio returns, parades, anniversaries, future opposition, excuses for tie-ups to civic, or other important events. The "futures-schedule" would operate not only as a first aid to valuable box-office publicity, but would be of tremendous aid in planning programs, special added attractions, and a thousand and one things. No newspaperman who is responsible for the handling of hundreds of events daily, trusts to his memory. He makes notes, and schedules his "futures-facts" for his own protection. If he didn't, opposition newspapers would scoop him. If your theatre doesn't do it, opposition-theatres are likely to "scoop" you—and us. So by all means keep a future book.

If you have an idea that you think will make a good "future" tip for the whole circuit, telegraph it collect to PUBLIX OPINION.

PUBLIX OPINION wants to print a list of a dozen or so impending "futures" in each issue. Whether "futures" are prize-winners or not, let's have them. They'll help you and everybody else.

ALL PUBLIX TAKES PRIDE IN STODDARD'S PROMOTION

Starting as an usher in Balaban & Katz-Publix "Chicago Theatre" a little over three years ago, Chester L. Stoddard was promoted to the position of Director of Publix Personnel Department last week, the first man to rise from the ranks of ushers to membership in the Home Office executive cabinet.

READ MR. KATZ PAMPHLET ON PAGE 6

At a recent meeting of the Home Office Executive Cabinet, Mr. Sam Katz, at the conclusion of the meeting, produced a pamphlet from his desk, and after making significant comment as to the application of the philosophy contained therein to show-business, he proceeded to read its complete contents aloud to the assembled men.

Thirty of the most important executives and officers of Paramount and Publix were present. It took half an hour for Mr. Katz to read it. That half hour occupied the time of the highest salaried men in Publix—yet it was a shrewd investment of time and money that has great possibilities of huge return to the firm and to individuals.

After reading the pamphlet, Mr. Katz ordered it reprinted and distributed to Publix field executives with a foreword from himself.

Publix Opinion believes it is rendering a service to the entire organization by reprinting it in its entirety. You will find it on another page, in this issue. Read it again even if you have already read it. Tell your staff to read it. Post it on your bulletin boards for all to read. If it contained sufficient knowledge to justify Mr. Katz in treating the matter as he did, certainly it is a rare privilege for publix employees to get the same opportunity that would otherwise only have reached the executives and managers.

Post this page of Publix Opinion on your bulletin boards today with a note, inviting the attention of all of your employees.

HOPE IT'S A DEEP BASSO PROFUNDO

"Thought you might be interested in knowing, in the event you have not already heard of it, we are using a punch phrase in answering the telephone of some of our larger theatres," says E. J. Sullivan. "Rather than answering, 'Riviera Theatre,' we are saying 'Omaha's leading theatre,' which, of course, knocks them for a roll of ash cans and leaves them screaming and tearing their hair. Thought perhaps some of the boys in the other territories might want to take advantage of this, as undoubtedly it causes a lot of comment around town."



CHESTER L. STODDARD

Stoddard entered the "Chicago" as an usher on June 1, 1925. Two months later, he was transferred to the "Uptown" as assistant chief usher. In a month, he was sent to the opening of the Boston "Metropolitan" as chief usher. And, in two weeks... just three and a half months after he began as usher... he was made assistant manager of the theatre.

So thoroughly had he mastered and developed the essentials of Publix service that on Jan. 1, 1926, he was sent to the coast to install our system of service and house operation in the Publix theatres there. He spent nine months there and, on his way back east, stopped off in Colorado where he remained six weeks installing the system in our theatres of that state.

When the Paramount opened in New York, he was recalled to fill the position of first assistant manager at Broadway's biggest theatre. He fulfilled his duties here so faithfully and efficiently for a year and a half, that he was sent to assist in the opening of the Minnesota Theatre. That task being completed, Mr. Stoddard entered the Home Office, from which place he was sent to the New England district to work on House Operation under the direc-

(Continued on page 2)

MERCHANT TIE-UPS GET RESULTS

Opera House, Bayonne, N. J., relights Oct. 15 with dramatic stock bankrolled by a group of business men adjacent to the theatre.

Rupert La Bell is installing the stock.

The foregoing paragraph, clipped from "Variety" is food for showmen's thought.

It illustrates the economic importance of the theatre in the life of every community. Publix Opinion has frequently called attention to the fact that "begging" for proper attention, respect, and co-operation, is not necessary. It can be demanded, because a demand exists for the theatre. The incident at Bayonne is a good example.

You can cash in on the demand if you marshal your sales-facts into the convincing argument that is possible. Anyone who has anything to sell in the neighborhood of your theatre, or the range of your patronage, can insinuate his merchandise into the attention of your theatre goers by advertising directly to them. Every theatre goer is also a shopper. The merchant who illustrates his display-ads in the newspapers, or ties up his window displays to your theatre attractions, is doing himself a favor and he knows it. If you wheedle or give him passes, you unsell him. If you point out the fact that the tie-up gives him the attention of the hundreds of thousands of theatre goers in your city, at no cost to him, he'll see that he is getting some valuable advertising free.

If you want to build up your matinees, go in for "Shoppers Matinees" and tie up a dozen or two merchants to the idea twice a week. Let them advertise it, too. The idea of offering a half dozen valuable merchandise prizes at a "drawing" during the "Shoppers Matinees" is a business builder, and doesn't cost you anything. It builds business for the merchant, too.

SOUNDING OFF

By Morris Press

Irvin Talbot, who has been working on the average of eighteen hours per day, scoring and conducting on "Varsity" and "Show Girl" and many others of the product being synchronized by the recording division of the Music Department, is visiting his folks in St. Louis, and incidentally, taking a breath after his last recording job, namely "Manhattan Cocktail."

Andrea Setaro, who did such a fine job in scoring "Show Girl," prepared the score for "Manhattan Cocktail." Setaro has been under the handicap of an injured foot, and has had to hobble to work while busy on this new Paramount release.

IMPORTANT!! YOUR RADIO SALUTE

Mr. Katz wants the BIGGEST radio-salute ever given, to be tendered to the new BROOKLYN-PARAMOUNT THEATRE during the week commencing November 18th. Let's get it for him!

Get the acts playing in your theatre, or the organist, or a musician, to proffer a portion of the entertainment over your local broadcasting station during the week mentioned. It won't cost anything, as the station will be glad to get the talent free.

It may be your turn to benefit next, from this idea!

Have the artist announce that he is offering the program over the air, to salute his dear friend Paul Ash, master of ceremonies at the new Brooklyn-Paramount Theatre—the world's newest fine Publix theatre. Or make the salute to the solo organist, the famous Henry Murtagh. Or to the Brooklyn Chamber of Commerce, which is proudly heralding the town's possession of such a fine theatre.

Arrange to have at least one artist broadcast every day, or twice a day. And do it for a week. Don't put on a lot of acts all at one time. Maybe you can arrange for a dozen salutes that week from your town. All Brooklyn is listening for it.

Murtagh, Paul Ash, and New York and Brooklyn celebrities will tune in and listen, if you send them a wire, care Brooklyn Chamber of Commerce. Also they'll try to answer via a Brooklyn station.

BE SURE AND STAGE THIS RADIO SALUTE! IF POSSIBLE GET A STORY ABOUT IT IN YOUR LOCAL NEWSPAPERS.

LET PUBLIX OPINION KNOW WHAT YOU DID, OR WHY YOU COULDN'T, so due credit may be given to all concerned.

—DAVID J. CHATKIN.

TRY THIS WITH YOUR HOME TALENT

Manager Roy L. Smart capitalized on the former membership of Miss Ruth Elder in a local club to gain added publicity for Richard Dix and the girl aviator in "Moran

of the Marines" playing at the Publix Palace Theatre, Lakeland, Florida.

Miss Elder formerly lived in Lakeland and was a member of the Pionette Club—a business and professional women's organization.

GOLDBERG MADE PAGE ONE!

New Haven stunt lands New York front Pages

An Open Letter To

John Coolidge



You're going to work now—and we're mighty glad to see you picked on New Haven to get your start in life.

Now just because you're going to work isn't any reason why you shouldn't have a little recreation—and it being our job to see that New Haven folks get real recreation and fun we want you to be our guest tonight or any night (as long as we pass fast) which is good for Thursday night only. However, it's good for a whole box, which by the way, John, isn't so snickered at, when you happen to stop and think that the Olympia is crowded every night.

So come along, John and use this box as our guest. And please feel free to bring Miss Trumbull along. She'll enjoy it too. You can even bring the Governor along. Of course you can use your own judgment on that part of the invitation, in case you want to be alone! On the other hand the Governor is a great patriot and should be interested in seeing Emil Jennings, Florence Vidor and Lewis Stone in "The Patriot" which is now being shown and which is proclaimed by all New York critics to be the greatest picture ever filmed. Oh yes, you'll see a great stage show produced by John Murray Anderson "Oh, Teacher". Altogether it's one of the best shows we've had in a long time so why not come in Thursday night.

Cordially,
OLYMPIA THEATRE

ALL PUBLIX TAKES PRIDE IN STODDARD'S PROMOTION

(Continued from page 1)

tion of Mr. Fitzgibbons. He was engaged in this work when he received his present promotion.

In announcing Mr. Stoddard's promotion, President Katz paid high compliments to Mr. Stoddard's constant alertness, and intelligent application to every assignment he has ever been given. He also took occasion to comment upon

the fact that although Mr. Stoddard is the first ex-usher to carve out such a spectacular place for himself, Publix has a great many examples of former ushers who are now holding high positions in the organization, or in the industry thru their Publix opportunities.

PUBLIX FINKELSTEIN & RUBEN

Ben Ferris, Correspondent
(General Director of Publicity & Advertising)

Answering request for specific information to be passed along. Here are some of the things we have done lately in the Twin Cities, to sell our shows:

1. "WINGS" Ballyhoo:

At the Strand theatre, Minneapolis, where "Wings" broke all records, a goodly bit of the attendance can be credited to the lobby ballyhoo which consisted of four miniature airplanes, electrically operated.

Q U E S - T I O N :

How can we best help you in the future?

A N S W E R :

By being more newsy, comprehensive and covering all the activities of your circuit.

The largest, a three motored Ford model having a wing spread of 56 inches was suspended directly over the canopy and under the theatre sign. Its three electric motors when running reproduced a roar similar to a plane that could be heard for several hundred feet in all directions from the theatre.

Three smaller planes, with a wing spread of 26 inches were suspended over the sidewalk from the canopy where they whirled in circles day and night driven by small electric motors.

A large motor generator truck borrowed from a local film company with huge search lights completed the ballyhoo. This was run in front of the theatre every night from 7 to 10 P. M.

2. "GRANADA" opening:

A double truck spread of co-operative ads in the Minneapolis Journal announced the opening of the Granada Theatre in Minneapolis.

This is the first time in history that a suburban theatre has been granted this honor by merchants and the leading newspaper of the Northwest.

3. "WINGS" St. Paul Ballyhoo:

The Capitol theatre, St. Paul, used a large airplane with the word "Wings" in electric letters suspended from the under part of the wing for night flights over the city. This stunt, which required one hour of flight over the city each night was used for five consecutive nights. Picture will be held 5th week "Wings" only picture to hold over for 5th week.

4. "TERROR" Ballyhoo:

The Capitol theatre, St. Paul, used an advance lobby ballyhoo for "The Terror," consisting of a weird figure in black mounted in a shadow box and surrounded with appropriate lights. The effect was startling and caused a goodly bit of comment.

5. "LILAC TIME"

Both the Capitol theatre, St. Paul and the State theatre, Minneapolis built special lobbies for the showing of "Lilac Time" composed of artificial lilacs mounted on trellis work. Each box office in both theatres was covered with a compo board French cottage. Cashiers were dressed in costume similar to that worn by Colleen Moore in the picture. The ushers were dressed in army aviator uniforms.

6. "AIRPLANE FLIGHT"

The Capitol theatre, St. Paul obtained a splendid publicity hook up by having the print of Colleen Moore in "Lilac Time" shipped by air express. The express pilot was met several miles from the city and escorted in by a convoy of planes. The entire formation then circled the city several times dropping parachute bombs which passed for "Lilac Time" were attached.

REAL TALKIE PROGRESS MADE BY PARAMOUNT

In an interview in which he discussed the talking picture situation some weeks ago, Jesse L. Lasky summarized Paramount's stand concisely when he said:

"Progress, not hysteria, will mark Paramount's advance in the field of audible pictures."

That he spoke prophetically is strikingly emphasized by "Interference," the organization's initial 100 per cent dialogue production, and the careful plans that have been made for the production of such talking photoplays as "Half An Hour" and "The Drums of Oude" at this studio.

Here is no frantic rushing in on untrodden ground. "Real progress" has been the keynote of all synchronization work and "hysteria" has been notable by its absence.

With the exception of a few hundred metropolitan houses now wired, it will be months and years, perhaps, before the theatres of the nation are equipped to present talking pictures to their audiences.

In the relatively small group of theatres equipped for sound, competition today is so keen that only the best of audible film entertainment is welcomed. That Paramount is prepared to supply.

To the other and larger group of theatres, Paramount will continue to supply the finest quality of silent pictures. As these progress to sound, Paramount will continue its quality service.

But the change, as Mr. Lasky so succinctly said, will be real progress, not hysteria.

Mr. Kent On "Wings"

The figures that have reached us so far on "WINGS" indicate that we have by far the greatest box office attraction the industry has ever known. Even the figures set by any other picture have been broken in most instances by this picture.

If we handle it carefully, book it to maximum runs in each locality and then book it back for "repeats" as we did on THE COVERED WAGON we should take out of this picture a sum of money unheard of in the history of motion pictures.

However, this cannot be done, if in our desire to roll up a quick revenue, we sacrifice playing time and admission prices. The taking of a half million dollars—more or less—will be the difference between careless and proper handling. While the picture is in its early run and before its wide circulation, you should make up your mind that this is one picture that should receive the maximum that salesmanship and exploitation can give.

—S. R. Kent.

Murtagh Opens in Brooklyn

Henry Murtagh terminates his engagement at Shea's Buffalo Theatre on Friday, Nov. 16th, and reports to New York on Saturday, Nov. 17th. He will open as featured organist at the Brooklyn Paramount Theatre, Saturday, Nov. 24.

Advance Dope On Paramount's New Pictures

By ARCH REEVE

"INTERFERENCE"

Last week with Herman Wober and John Clark, I saw "Interference," Paramount's first ALL-DIALOGUE picture. It will be a sensational success. I venture that unqualified prediction.

"Interference" has the best dialogue synchronization I have yet heard. It has a fine, all-star cast in William Powell, Evelyn Brent, Clive Brook and Doris Kenyon. All have splendid voices. It has a sensually dramatic story. It has production value and richness. It has splendid direction by Roy J. Pomeroy, Paramount's sound expert.

Moreover, it is that kind of a story that has the twists to make people talk about it. It is not an underworld story. Chiefly, it concerns four people—a noted English doctor and his wife, a polished renegade of a man who loved and left the doctor's wife, and a hard woman of the world who loved and still loves the roue. Reported killed in the War the roue returns to London, fatally ill, and reenters the lives of the other three. Blackmail, sorrow, tragedy, a death are included in the swift series of dramatic events that follow him. He dies, in the end, a murderer for the woman he sincerely loved. Powell plays the roue, one of the most difficult roles I have ever seen. Yet he wins constant sympathy with a masterful performance.

You will like "Interference." You will be proud of it. For it is at once the rare kind of a picture that builds house prestige while it breaks records. Sell it big!

"SINS OF THE FATHERS"

"Sins of the Fathers" was previewed this week at the Westlake Theatre. When the lights came up at the fadeout there wasn't a dry feminine eye in the house. And this in spite of a logical, happy ending.

The women were crying at the pathos of the character portrayed by Emil Jannings, the star of the picture. They were crying because they felt, as did we all, the intense tragedy of this very human, understandable old man. They felt sorry for him, they rejoiced as he at last found happiness; they certainly showed their appreciation.

Of all the pictures Jannings has made since he came to America from UFA, it is my honest opinion that this will prove the most uniformly successful with all types of audiences in all kinds of American theatres. It will be liked in big cities and small towns, in deluxe houses and in "shooting galleries." It is Jannings at his box-office best.

My reason for saying this is that the picture has a tremendous, emotional appeal in a central character who is understandable and human. Jannings plays a German-American waiter, who, when his son is born, goes into the restaurant business for himself. Love for this son, played by Harry Norton, is the keynote of the story, and it prevails through all the events of the picture—prohibition, Jannings' second marriage to a vixenish heartless gold-digger (Ruth Chatterton), his bootlegging activities, his arrest, his prison sentence, his return to his waiter status and the final reconciliation with his family.

"THREE WEEK ENDS"

Any exhibitor will tell you that he would like to see more of Clara Bow. I'm telling you right now that you will see more of her in Minor Glyn's "Three Week-Ends," which Clarence Badger started directing this week. I saw her walking across the lot today in a black one-piece bathing suit that has big white polka dots all over it, and believe me, Clara's an eye-filler in

the outfit. The costumes she wears as a night club chorus girl are knockouts, too—what there is of them.

"THE WOLF SONG"

Two of the biggest pictures in production right now have "Wolf" in the titles. I'm referring to "Wolf Song" and "The Wolf of Wall Street." "Wolf Song" is being directed by Victor Fleming with Lupe Valez (borrowed from United Artists), Gary Cooper and Louis Wolheim in the cast. It is the love story of a mountain man and a Mexican senorita, and was adapted from the novel by Henry Fergusson.

"The Wolf of Wall Street" is a George Bancroft starring picture directed by Rowland V. Lee with Bacalanova, Nancy Carroll, Paul Lukas, Lane Chandler and Jack Ludea. After the wave of stock speculation that has swept the country, this picture strikes a timely note.

"FOUR FEATHERS"

Day by day, week by week, enthusiasm grows here at the studio in the new Cooper & Schoedsack production, "The Four Feathers." I believe every one senses the making of a great picture, and this one certainly is shaping up that way. Aside from the remarkable, fascinating story, and the novelty of the combined African and studio backgrounds, there is a really noteworthy cast—Richard Arlen, Clive Brook, Fay Wray, Noah Beery, Theodore von Eltz and others. One of the members of the hardest-working troupe I ever saw is a ten-year-old negro boy named Harold Hightower. Keep him in mind, for he plays a pathetically heroic part which will stand out. His cold-blooded murder at the hands of the slave trader, played by Beery, was shot last week and is a remarkable piece of acting. His role is just one of a score of interesting angles about a production that should prove to be of roadshow importance.

FILE THIS! IT WILL HELP PLAN PROGRAMS!

Watch Public Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Woman from Moscow—8 reels (syn.)	Par.	6906	77 min.
	Marriage by Contract—8 reels (non-syn.)	Tiffany	6560	73 min.
	Captain Swagger—9 reels (syn.)	Pathe	6065	67 min.
	Brotherly Love—7 reels (syn.)	Metro	5820	65 min.
	Melody of Love—8 reels (syn.)	Univ.	6850	77 min.
	The Show Girl—7 reels (non-syn.)	F.N.	5990	67 min.
	Revenge—8 reels (syn.)	U.A.	6600	74 min.
	Me, Gangster—9 reels (syn.)	Fox	6114	69 min.
	His Private Life—5 reels (non-syn.)	Par.	4690	52 min.
	Beware of Bachelors—8 reels (syn.)	Warner	5720	64 min.
	Masks of Devil—8 reels (non-syn.)	Metro	6580	73 min.
	Haunted House—7 reels (syn.)	F.N.	5860	65 min.
	The Wind—8 reels (syn.)	Metro	6450	72 min.

LENGTH OF TALKING SHORTS

Warner Brothers Vitaphone				
2737	Kramer & Boyle	810	9 min.	
472	Bert Lewis	725	8 min.	
2113	Wilkey & Sheehan	577	7 min.	
2119	Onell & Vermont	688	8 min.	
428	Warings of Pennsylvania	935	11 min.	
Metro				
2595	Northern Patrol	680	8 min.	
2548	Eddie Nelmi	800	9 min.	
2733	Gil Wells	700	8 min.	
2689	Eddie White	790	9 min.	
2730	Cebellos Crystal	863	10 min.	
2693	Cove Review	980	11 min.	
Pathe				
	Country Fair	738	9 min.	
Fox				
	News No. 46	935	11 min.	
	News No. 47	1000	12 min.	
	News No. 48	976	11 min.	

THIS PROVES YOU'RE REALLY DOING 'EM A FAVOR

You don't have to give passes or expensive posters to get music store tie-ups! They WANT and NEED the tie-ups! Ask them for free pianos and records in return for your tie-up! Beat 'em to the request for something! Don't spoil 'em with passes!

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THE Talking Machine JOURNAL for October, 1928

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Synchronize Your Record Sales with Talking Movies

Get In First on the Exploitation of the Songs Plugged by Sound Pictures

By A. W. Calder



THE new profit opportunities have been opened to the record dealer in the last few months. Thousands of dealers will happily testify to the amazing success of "Ramona" and "Laugh, Clown, Laugh," both excellent records in themselves, but both introduced and plugged to millions of prospects by the moving pictures which were built around them. What has been done in a fair way by a number of others. The moving picture synchronized with sound is today one of the greatest sales stimulants known to the record-selling trade. In past years the hit songs of successful musical shows have always been one of the best bets for the record dealer. Such shows, as they went on the road, spread the song across the country, and dealers in each city visited learned to tie up with the theatre. Yet these shows usually stopped only at the largest theatres and entertained only thousands to the moving pictures' millions. With the rapid strides that are being made in theatre sound installations talking machine dealers in even the smallest towns will have the aid of shows plugging their records. It is interesting to reflect that the first successful sound film was made by Paul Specht and his orchestra, popular Columbia record artists, by the De Forest Phonofilm process in 1923. Three years ago was laid the foundation of boosting records through the talking movie. Since that day, of course, there have been tremendous developments in the art of synchronizing sound with the cinema, and today almost every audio is producing sound pictures. In the last few months the work of installing the theatres with sound reproducing equipment has gone on apace.

Synchronizing sound with movies has been developed in co-operation with record manufacturers, and the demand for this work has kept particularly the Victor plant busy, with other companies now beginning to get their share of the work. There are two chief methods, each of which has its own merits.

Exceptional Music Scores Great Sound Selling Aid

RECORD DEALERS

THESE SONGS:

SUNBEAMS

AND

OUT OF THE DAWN

MUSIC STORES SELL THEM

Publicity from photoplay companies to their exhibitors urging cooperation with music dealers.

Synchronize Record Sales with Talking Movies

(Continued from page 24)

which has its ardent supporters. One is to make records of the sound complement, synchronized so that they may be reproduced electrically in the theatre simultaneously with the picture. The other is the recording of the sound on the film itself and reproducing it through a photo-electric cell. Both of these methods have achieved a high degree of perfection. However, for the talking machine dealer, the method by which the sound is recorded and reproduced is not so important as whether it will sell records.

The new industry is so new there is considerable confusion in its terminology, although certain well-defined trends in products are noted. First is the pure talking movie, where an attempt is made to reproduce every sound and word that would accompany a stage presentation. Usually this type is held down to short features, and it is having a big success in the news reels. A second style is musical accompaniment to the film, giving appropriate music. This may be recorded by one of the big Metropolitan theatre orchestras, and as it does away with the necessity for an orchestra in other theatres it is the plan that is meeting with so much criticism from professional musicians. A frequent style is to record a very few of the songs, so that emphasis is given to certain records. "The Patriot" is a good example of this, where only the rapping on the door and a cry for help is heard. In other films a song is injected, in some cases for no apparent reason at all. Many of the synchronized feature pictures have a theme song. In some cases this is not even recorded, as in "Wings," and in others, such as "Lilac Time," it is a big part of the presentation.

In addition to the feature synchronized films, there are numerous shorts. Such a film as the Vitaphone "Song Hits Writers" plays "Boogie a Larry Stream," "No One but My Totie," and "High Life Made a Love Life Out of Me," but these are usually used as fillers in the program and are more difficult to tie up than a feature presentation.

The exploitation of songs by the moving picture industry gives the record dealer an inestimable means of promoting certain records, and it seems obvious that as the presentation improves so will the sale of records. At the present time the dealer is assured of good songs, for some of the best talent in the publishing field is engaged in preparing the music. Usually these are written exclusively for the picture, and it is possible that the dealer will find little demand until the "talkie" is heard in his town, but then he must be ready for a rush.

The coupling of sound with moving pictures is an innovation, and is therefore receiving much more popular attention today than otherwise might be due the picture itself. The film companies are all boosting their sound pictures to the

Tie-Up Your Record Sales to These Feature Movies

Feature Picture	Song	Record
Street Angel	My Angel (Angela Mis)	Brownie 3826 Columbia 1635-D Dionne 4189 Banner 7261 Edison 52323 Harmony 712-21 Okeh 61074 Perfect 11279 Regal 8631 Victor 11591
Lilac Time	Jeannine I Dream of Lilac Time	Brownie 4016 Columbia 1515-D Conest 6572 Harmony 669-21 Perfect 15663 Victor 11554 51572
Warming Up	Out of the Dawn	Banner 7184 Brownie 3996 Columbia 1635-D Dionne 4182 Conest 6572 Harmony 706-21 Regal 8631 Victor 11573
Revenge	Revenge	Brownie 4043 Columbia 1535-D Harmony 715-21 Victor 11614
The Man Who Laughs	When Love Comes Stealing	Columbia 1600-D Victor 11606
Gang War	A Kiss Before the Dawn	Brownie 3779 Victor 11606
Fox	Napoleonic Nights	Columbia 1605-D
The Red Dance	Some Day, Some Where	Brownie 4014 Harmony 697-21
White Shadows in the South Seas	Flower of Love	Brownie 4045 Harmony 715-21 Victor 11645
The Singing Fool	Sonny Boy	Brownie 4021 Columbia 1525-D
The Tempest	There's a Rainbow Around My Shoulder	Brownie 4021 Perfect 12454 Victor 11621

PARAMOUNT WELCOMES CHEVALIER

Those Paramounteers, newspaper writers, artists and society leaders who were fortunate enough to see, hear and meet Maurice Chevalier, "the toast of France," at the Ritz dinner recently given in his honor, were only too ready to agree with Mr. Lasky when he prophesied that, within a year, this remarkable entertainer would be as well known and well liked in America as in his native country. All were in accord that it wasn't necessary to wait for the completion of his first picture to know that.

Before leaving France, the new international Paramount star received a cablegram extending him a warm welcome to Hollywood. It was signed by Mary Pickford and a score of the outstanding luminaries in the movie world. In his reply, the magnetic Frenchman said: "Coming to work for you with all my heart. Please thank the stars of Hollywood for their wonderful wire. The French public and press are absolutely moved by such a welcome from so great artists. I hope I deserve it."

Chevalier instantly won his way into the hearts of the brilliant assemblage gathered together at the Ritz to do him honor particularly after he sang several numbers, in both French and English, at the request of Mr. Lasky. The crowd simply went wild over the consummate artistry of the popular idol both as a songster and a pantomime.

Speeches were made by the French Consul General in New York, by Richard Dix, Louis Aubert, France's leading exhibitor, producer and distributor, and the star himself with Mr. Lasky acting as toastmaster. During the dancing that followed, many famous stage stars among the guests performed in honor of their fellow artist.

Mr. Lasky has announced that Chevalier's first vehicle will be an adaption of "The Innocence of Paris," C. E. Andrews' popular novel, where the Parisian star will have an excellent opportunity to combine his romantic verve and gaiety with the quality of pathos which has so endeared him to European audiences. In the role of Marcel Corrozet, a Parisian street vendor, Chevalier's famed voice will be heard throughout the picture, which will be directed by Harry D'Arrast.

New Difficulties in New Art

Lester Allen, a favorite Broadway comedian now playing in Ziegfeld's "The Three Musketeers," is also working at our studio in Long Island on "The Pusher in the Face." He has been suffering from a cold which lowered his voice at least an octave, and the hoarseness seemed to hang on and on.

"When are you going to get your pipes back in shape?" he was asked by a querulous stage manager.

"I don't dare for another two weeks or I'll break my movie contract," said Lester. "I can't be a bass in the first reel of the picture and a tenor in the last."

OUR ERROR!

Due to a typographical error in the last issue of Publix Opinion, sponsorship of "Rialtopica," the semi-monthly mimeograph publication of the Rialto Theatre, was erroneously attributed to the Rialto Service Club instead of the Rialto Service Club. We hasten to correct this error with appropriate apologies.

SELLING POINTS!

By RUSSELL HOLMAN

(Advertising Manager, Paramount-Famous Lasky Pictures)

A thought: The automobile industry didn't amount to much until the big boys, Ford and General Motors, came in with reputation and quality production. Then the general public stormed the dealers for cars. The same with sound pictures. Watch what happens when Paramount, the big boy of the picture business, crashes in with its stream of quality talking features and shorts!

FLASH PICTURES ARE POPULAR TODAY. DANCING DAUGHTERS, GAY PARTIES, WILD YOUNG SET OF TODAY. "MANTHAN COCKTAIL" IS RIGHT DOWN THIS ALLEY. TELL EXHIBITS THAT.

Comments on sound trailers on sound pictures:

Harry Balance: "Give us all the sound trailers you can. They mean more money at the box office than you can imagine."

Claud Saunders: "I just saw our sound trailer on 'Wings.' It is a peach. I'm going to tell exhibi-

tors to run all the sound trailers they can lay their hands on."

Milton Feld, Publix: "Sound trailers are the finest selling material sound pictures could possibly have. They make big hits in theatres. They get us thousands of dollars of additional revenue at the box office."

Paramount has good sound trailers available on "Warming Up," "Wings," "The Wedding March," "Abie's Irish Rose" and "Interference." "Half an Hour" sound trailer is on its way from the Coast now. We will have 'em on "Canary Murder Case" and every future Paramount picture that has talk or is a big production synchronized, produced by Paramount, distributed by National Screen Service, Inc., from distribution points in New York, Chicago and Los Angeles (exact street addresses in any press sheet).

Sunday, October 21st—a summer-like day on which the other Broadway houses did badly—"Wings" at \$2 at the Criterion,

five days before closing a 64 week run, played to STANDING ROOM ONLY! Despite the fact that in the whole outlying district and throughout almost the entire United States the picture is being shown at popular prices. That, gentlemen, is a MOTION PICTURE!

Saw over a thousand feet of trailer material on Jannings' "Sins of the Fathers," including the biggest scenes from the production. We repeat: this will unquestionably prove the most popular box office Jannings release in which Jannings, once the wealthiest bootlegger in the United States and now an ex-convict and a poor waiter in an amusement park, meets after long years his beloved son whom he himself unwittingly blinded with poison liquor, is one of the most heart-rending and beautiful moments the screen has ever offered. Remember: Jannings in an American role with a happy ending.

A COMEDY OF ERRORS

By JOHN C. SMITH

—Manager, Keith's Georgia

There are more ways than one for a theatre to pick off a black eye from a touchy public—and sometimes it's pretty hard to square.

Having just completed the evening trick on the floor, and after all the customers were in for the evening, I went to my office on the Mezzanine floor to attend to a little desk duty.

Presently entered the assistant manager with two gentlemen in tow. Introductions were made, the gentlemen were asked to be seated and in due time asked of what service I might be to them.

They answered—and how!

I was asked why I didn't have a staff that knew its business; why people couldn't come to the theatre without being insulted; why one usher should lead them to seats and then another come around and ask them for more money; why, even though there was a misunderstanding, two policemen should be called to see that the theatre had its way; why didn't I have brains enough to watch what was going on and sundry other "whys" too numerous to mention.

The writer couldn't understand any part of it and tried to find the employees concerned. The actual steps, seats, floor and individuals were finally pointed out—but no one around the theatre knew anything about it.

Then I began afresh and took them from the time they entered the doors, followed every step and asked the time. They didn't know, but it was during the time the act with the band in it was on the stage.

"What band," asked I.

"That band on the stage that plays 'Ramblin' Wreck,'" quoth they.

"We have no band on our stage this week," said I.

"Why, you certainly have!"

"No, we haven't!"

"Say," said one, "Isn't this the Umphus Theatre?"

"No, sir," answered I "This is the Georgia."

Apologies were profuse—and two red necked gentlemen went on their way, convinced that they were America's prize dunces.

It would have been awfully easy to get sore—and remind them that the stuff you could smell on their breaths was sold to them for liquor. But in the end, it was sweet to know that no tempers were lost.

The Umphus Theatre, by the way, is next door to the Georgia.

Moral: Get to the absolute bottom of EVERYTHING, no matter how impossible it looks.

FREE 48-INCH AD FOR AN IDEA!

Any want-ad Department Promotion Manager will grab a hot idea like this! Show him this 4 x 12 the Omaha Bee-News used! KEEP BEFORE THE PUBLIC.

Free Riviera Tickets with "Excess Baggage" Want Ads

The Bee-News has arranged with the Riviera theater to give to each person who places an "excess baggage" Want Ad with us today or tomorrow, one ticket to the show starting tomorrow. "Excess Baggage" is the photoplay feature at Riviera starting today.

An "excess baggage" Want Ad is one which offers for sale unused furniture, desks, antiques, musical instruments. Phone AT. 1000.



Start Your "Excess Baggage" Want Ads Today. Tel. AT. 1000

"Excess Baggage," which starts at the Riviera theater today, stars William Haines, who has come up steadily in popularity, and his first picture with musical accompaniment and effects caps his climb. He is supported by Josephine Dunn, a new blonde youngster, while others in the cast include Ricardo Cortez, Neely Edwards and Cyril Chadwick.

Other features on the Riviera program include "Knick Knacks," the stage show starring Joe Darcy, "mammy singer," the Vitaphone presentation featuring Chief Cappelano, Indian opera star; George Johnson's organ solo, "Old Favorites;" Les Forbes' first orchestral feature, "Tannhauser;" and Fox Movietone News, where you hear and see.

A ticket to this show will be given to each advertiser who places a "For Sale" Want Ad to be published in the Friday, Saturday or Sunday Bee-News. The ad can be brought to The Bee-News office, or telephoned to AT. 1000. Sunday Want Ads are accepted until 9 p. m., Saturday night.

THEME SONGS LEAD CITY SALES

The important role being played by movie theme songs in music circles can be judged by the fact that four theme songs lead in sales of all other songs in the metropolitan district. The Jolson theme, "Sonny Boy" comes first followed by "Jeanine, Dream of Lilac Time." Another Al Jolson song, "There's a Rainbow Round My Shoulder" all from "The Singing Fool" is third and "Angela Mia" from "Street Angel" is the fourth biggest seller.

From all indications, the records set by these four songs in the metropolitan district will have similar national rating.

The success of the Jolson picture has been phenomenal and has been working wonders for everything connected with Jolson. Brunswick's recordings of Jolson are sensational disk sellers. The company is paying Jolson \$5,000 a side for his records.

USHERS START SERVICE CLUB

City Manager Henry P. Hof, the Bardavon-Stratford theatre Poughkeepsie, N. Y., writes to tell us about a club formed by the ushers of his theatres to better the service rendered to patrons and also to provide wholesome entertainment for themselves after working hours.

Each usher is compelled to attend three out of four meetings each month so that differences of the service in both houses can be discussed and criticized. These meetings are attended by Manager Hof, or Mr. Hartman Stratford manager, who give talk to the boys on Publix service, Publix spirit, etc. They also help the boys work out their problems in regard to the service and as defects they may have discovered.

The ushers are very enthusiastic about their club. They have pins made resembling regular fraternity pins. These pins are 10K gold and have the Publix insignia, with the letters B or S denoting the Bardavon or Stratford Theatres. Restrictions have been put on the wearing of the pins so that outside persons cannot wear them in this way, preventing impostors from trying to gain admittance, as Publix employees, to any Publix theatre. The boys have purchased the pins themselves and are very proud to possess them.

Since the forming of this club the service in both houses has been much better than before. It seems that the boys have taken more interest in their work and take pride in giving the public the best Publix service.

The boys have given one dance which proved to be a great success. They plan to give some form of entertainment at least once a month.

MICKEY FINN IN AGAIN!

Votsie Diffrents, the Official Mistake Catcher for PUBLIX OPINION, is employed for the sole purpose of notifying Mickey Finn of any mistakes in the publication.

Yesterday, when he phoned about a typographical error, he was not a little nonplussed when Mickey casually informed him that all "errors" are purposely made to see how carefully Publix employees read the paper. Mickey also invited him to contribute some news, so as to plant a few mistakes in it.

THEATRE MEN CONFOUND "USELESS FILM CRITICS"

Under the front page streamer headline of "USELESS FILM CRITICS," the last issue of Variety reports the results of a meeting between film reviewers on New York daily papers and theatre men in which the critics apparently came out second best. Their answers to certain questions put them by theatre managers seemed suggest much indifference but little knowledge, the main idea, gathered from evasive answers, being "to get away with it."

Says Variety:
At a talk-fest where film reviewers on the New York daily newspapers were interrogated by a group of theatre men on the methods applied in reviewing pictures, admissions were obtained showing that few of the reviewers are aware of the principles of picture criticism, that reviews, whether good or bad, exerted a comparatively slight influence on attendance and that pictures which had been unfavorably received by the critics had often broken box office records.
In other words, they didn't appear to know what it is all about. Another group of theatre men, so with the idea of showing theatre managers how little picture reviewers on daily newspapers know about films, or the manner in which pictures should be fairly judged, recently proposed a similar meeting, based on the results obtained the first time. They temporarily side-tracked the plan on account of possible retaliation from the critics if offended.

NOTE THIS!

Regardless of the competence or incompetence of the newspaper folk who review your shows, one fact is outstanding, and agreed upon by everyone.

That is the positive necessity for the showman to make available to the newspaperman with the least possible effort by the newspaperman, all possible information about your show.

A recent issue, "Publix Opinion" told you about issuing a weekly "Advance-Dope Sheet for Critics," containing skeletonized facts of your complete show. These facts will rarely be disregarded by any newspaperman. Invariably they want them. "Advance-dope Sheets" are being successfully used in many Publix Theatres, as the result of "Publix Opinion's" suggestion.

If you're not issuing one in multiple form for the convenience of your newspapermen, you're passing up your best bet for fair-minded reviews obtained at minimum effort by you. The sheet can contain many intimate facts a program or trailer doesn't give.

Showmen disagree with the average reviewer's contention that the personal viewpoint should characterize a picture notice. There is also an impression in the show business that reviewers basically opposed to motion pictures as a form of entertainment, as in the case of a reviewer who said that "His express viewpoint will always be dominated by a restless discontent with nearly all pictures," are not the type of people who should be permitted to convey their conceptions to the reading public.

On the first occasion the plan for a meeting between critics and managers was proposed mainly in an endeavor to inform theatre men throughout the country not to accept a critic's verdict, either way, seriously.

The critics were inveigled by being told that the showmen were particularly anxious to hear what they had to say on the subject of showmanship, each reviewer being given the same line. Though the critics' lecturers were not aware of it they were subjected to a questionnaire which had been drawn up in advance and the ques-

tions were submitted according to the numerical order on the papers held by the managers.

Questions submitted included the following:

1.—To what extent do you believe attendance is affected by your reviews?

Ans.—Very little.

2.—Does it ever happen that a picture unfavorably reviewed proves to be an outstanding success at the box office?

Ans.—Quite often.

3.—To what can this be attributed, indifference, bad judgment or ignorance of the principles of show business?

Answers on this point were not quite definite but the general idea the critics seemed to hold was that "To err is human, to get away with it divine."

A number of the questions asked were prompted by the ideas of some picture reviewers relative to the basis on which films should be judged.

The contention among showmen is that a picture cannot be subjected to the same forms of criticism as a stage play; that all the writer is called upon to do is review and report rather than criticize.

The critics who appeared before the managers were asked if they knew what the newspaper's primary purpose was in carrying film reviews. No two answers were alike and not one was correct.

Another query submitted was: "What principles of judgment do you apply?"

Most of the reviewers answered they judged by the histrionic ability of the actors as one basis.

In the opinion of showmen each film star is a personality not necessarily equipped with the ability to play numerous parts. It is believed, also, that a star has a following that wants to see him, or her, in a certain role. Stars are expected to be themselves, or rather, what they pretend to be in their screen personalities. Stars who assume various poses are not as assured of their drawing power as those who play types.

"Influence"

Question No. 4 was: "Are the contents of your reviews determined by any newspaper influence, except your opinion?"

Some of the reviewers admitted that their reviews were not entirely dependent upon their personal opinions though not necessarily implying that advertising had any connection.

Question No. 7 was: "What co-operation is given reviewers by producers, distributors or theatre managers in advance of a showing?"

This implied "co-operation" in the sense of personal gifts, dinners and other conveniences and was purposely misunderstood, with all the answers somewhat cloudy. One of the reviewers said something about getting press sheets. Considered a draw.

Following the interviews the managers summed up among themselves and passed judgment to the effect that few of the reviewers were judging pictures in relation to entertainment value; that very few of the reviewers knew what entertainment value was or if it was necessary for a picture to be successful and that too much attention is given to minor defects in production, especially since these cannot be corrected after a picture is released.

To All Department Heads

PUBLIX OPINION, the official publication for your theatre-circuit, wants to serve your department, if you wish.

If you will dictate a weekly letter, containing highlights and notes on matters within your jurisdiction, which you think might obtain more satisfactory results if ultimate contacts were familiar with same, we would be glad to print it.

We do not want criticism, or facetious or frivolous matter. And very little personal news or opinions. We want facts as they are.

Address your letter to PUBLIX OPINION, Room 802, Paramount Building. The paper is now issued every two weeks, but if we can get sustained contributor-interest sought by Mr. Katz, it will be printed weekly. WEDNESDAY is dead-line day for copy.

Why not an official news-letter weekly from every home office Department head and every division and district?

—The Editor

THE KICK-OFF TO SUCCESS!

TO THE MANAGER:

Dear Sir:—

In keeping with the football season which is rapidly nearing its peak interest, I want to call your attention to advertising possibilities of tying up the season with your business and the following may serve as a suggestion:

COLLEGE OF THEATRICAL SCIENCE

PUBLIX—GRID IRON

SAM KATZ, Dean

Head Linesman—Mr. Sam Dembow, Jr.

Timekeeper—Mr. L. J. Ludwig

Umpire—Mr. David J. Chatkin

Referee—Mr. Austin Keough

Coach—Mr. J. J. Fitzgibbons

HOME TEAM LINE-UP

Exploitation L.E.
Service L.T.
Efficiency L.G.
Gross Receipts C.
Economy R.G.
Showmanship R.T.
Co-operation R.E.
Initiative Q.B.
Aggressiveness R.H.B.
Ambition L.H.B.
Accomplishment F.B.
Utility players sound
projection; balanced program

OPPONENTS

Poor Music
Stage Waits
Poor Advertising
Lax Service
Improper Service
Detail Carelessness
Poor Lighting
Last Minute Plannig
Poor Projection
Dirty House
Smart Opposition
Utility players. lack of sound
supervisional distinterest

RULES: Play the game on the level; every play a box-office gain, every kick, constructive criticism. Every rush carefully planned; every promotion—a goal from field.

PENALTIES: Box-office losses;

Holding-back: Advertising.

Offside—organization criticism to strangers.

FAIR CATCH: Taking advantage of oppositions' mistakes.

If we can put the same spirit and enthusiasm into our business that exists in school and college football by synchronized organization of purpose with the indomitable spirit to WIN, the goal will be crossed with comparative ease and the fruits of reward that come from being hailed as Champions will compensate that little extra push that is needed and will enable PUBLIX to hold the World-Champion Theatrical Banner now and for all time to come.

The signals have been called; the Publix Organization is cheering; play the game to win!

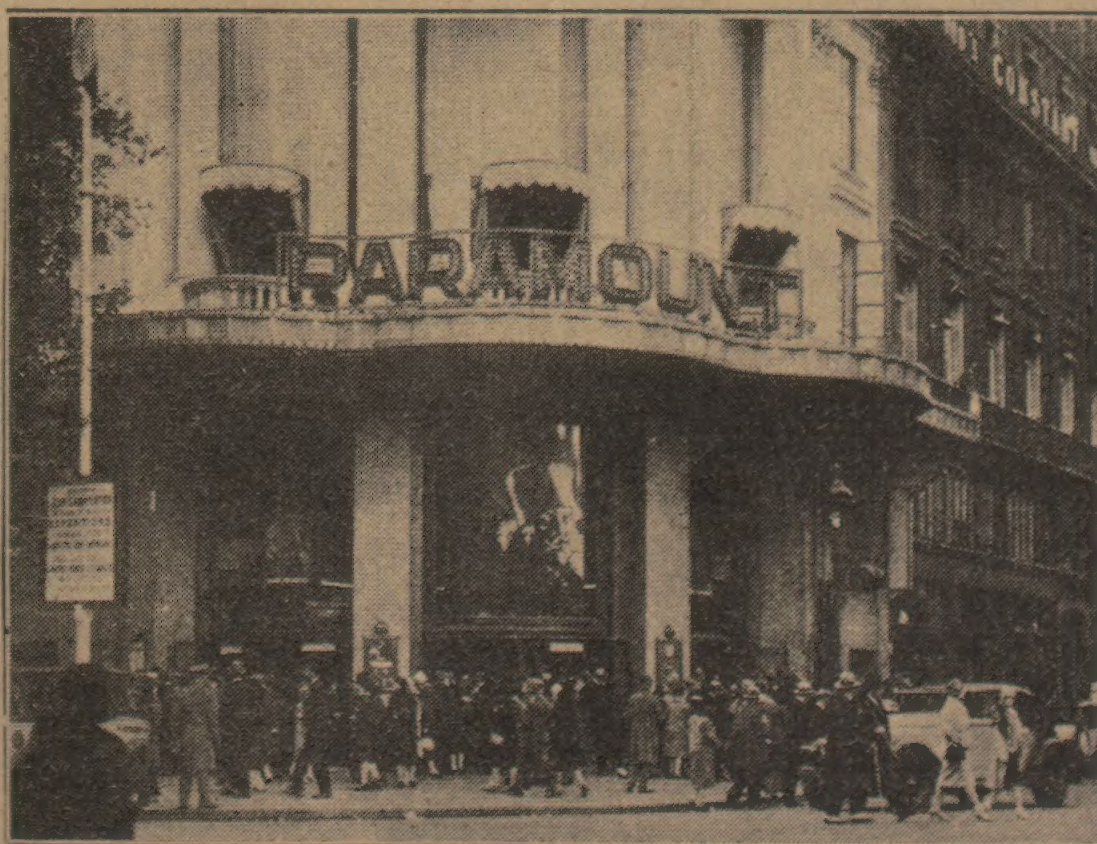
Yours for a Championship Season,

R. M. STERNBURG

District Manager of New England Division

OUR THEATRE IN PARIS

Crowds being turned away from Paramount theatre in Paris when Emil Jannings' "Last Command" was presented. This picture broke all records at the Paramount Theatre.



SHOW BUSINESS SURVEY IN NEW ENCYCLOPEDIA

The new edition of the Encyclopedia Britannica to be issued in 1929, the first complete revision of the reference work in 18 years, will attempt to give a complete survey, resumé and summary of the show business during the past two decades.

This period has witnessed a startling revolution in the realm of show business. Among the numerous subjects now being studied and classified by the editors are the rise of motion pictures, the decline of the dramatic "road," the hey-day of big time and its subsequent passing, the springing up of mammoth picture palaces, growth of censorship, the radio mushroom, little theatres, palatial public ball rooms, the revolution in popular music and finally talking pictures.

The full story of the "talkies" will be written just before going to press because of the embryonic condition of this industry and the possibility of overnight developments and changes.

The Encyclopedia is said to have made an effort to enlist the services of the most distinguished luminaries in the various branches of the show business treated. Some of the papers reported as completed and their subject matters are:

Motion Pictures—Introduction, R. F. Woodhull; Sets, Sedgwick Gibbons; Production, Jesse Lasky, Terry Ramsaye; Direction, Cecil B. DeMille; Acting, Milton Sills; Make-Up, Lon Chaney; Universal Language of Motion Pictures, Lillian Gish; Technique of Talking Picture, A. N. Goldsmith (R.C.A.)

Modern Drama—Tendencies, Kenneth McGowan; Production, (theory and forecast), Robert Edmond Jones; Drama in U.S.A., George Jean Nathan; Costume Design, Ernest De Weerth; Cosmetics, Otis Skinner; Little Theatres, Edith Isaacs; Colour Music, Claude Bragdon; Stage Designing, Lee Simonson; Stage Lighting, S. L. Rothafel, (Roxy); Direction and Acting, Max Reinhardt, Constantin Stanislavsky; Marionettes, Helen Haiman Joseph; Masks, W. T. Benda; Ballet and Pantomime, Harold Kroutzberg.

Theatre Architecture—General, Norman Bel Geddes; History, Sheldon Cheney; Modernism, Joseph Urban, Howard Crane.

"CLARA BOW STOMP" ATLANTA'S NEW DANCE FAD

New York may claim the Lion's share where new dances emanate but Hollywood is the home of the latest creation known as the "Clara Bow Stomp."

It is said that Miss Bow originated this new dance during the filming of "The Fleet's In" the current picture playing at the Publix Howard Theatre, Atlanta, Ga.

Jack Chalman, publicity manager at the Howard made arrangements with one of the local papers to publish the ten poses of Miss Bow illustrating the various steps of the new dance.

Publishing one pose daily for ten days would perhaps create more reader interest than publishing all ten poses in one issue. Due to close booking, Chalman was confronted with doing the best he could, the result being all ten poses were shown in one issue.

Captions underneath the poses explained the various steps and also informed the public that this new dance was originated by the popular red-headed star during the filming of "The Fleet's In" then playing at the Publix Howard.

THE NEW COMPETITION

By R. PERRY SHORTS, Vice-President, The Second National Bank of Saginaw, Michigan

To The Men in Publix Theatres:

The enclosed pamphlet was forwarded to me by one of my friends, and I have never been so impressed with any business dissertation as the careful reading of this address gave me.

It pointed out most forcibly one thing, and that is—the ever increasing opportunity for the individual who is willing to dig in and dig under in a business.

Read this message carefully. Digest every word and see if you don't find an additional incentive and inspiration applicable to our own business.

After you have studied this let me hear from you at your convenience the thoughts you gather from the address contained in "THE NEW COMPETITION."

Very truly yours,
SAM KATZ.

SOMEBODY asked a philosopher where happiness might be found, and he replied—"Only in Progress." To the American business man, this is particularly true. To him who is progressing, life is filled with joy. Depression casts no shadows on his pathway. His eyes are on the morrow and his active mind inclines toward bigger fields of conquest as each day succeeds the last. Happy is the man who is progressing.

But progress is very difficult to attain and he who achieves it pays a handsome price. The country store era has passed. American business today is a science—and every successful business man is a scientist whether he knows it or not. Being a successful business man is the hardest job in the world. During the past few years the American workman with the aid of machinery, has increased his production over one-third. As a result, distribution is now the problem of the hour. The battle for markets is raging everywhere. To succeed during the next ten years, the business man must be both a fighter and a careful student of the ever changing conditions of economic life.

And right here I want to tell you a little story. I know it is true because I found it in the Bible—and for the same reason it will be new to many of you. (Laugh if you want to, but I know of one business man who is so ignorant about the Bible that he thinks the epistles were the wives of the apostles). Once upon a time a gay old King Belshazzar—while pulling a big liquor party in his castle, drinking and carousing with his numerous wives and concubines, and in the midst of a sumptuous feast—was suddenly scared into a panic by the sight of a mysterious hand slowly writing on the wall. Nobody could tell what it was all about until at last Daniel, the expert interpreter of his day, read in the writing the doom of this haughty king. That night Belshazzar was slain and forced out of the picture—and his kingdom passed into wiser hands.

Old Belshazzar has now been dead for over 2500 years—but the handwriting on the wall still appears today with most disturbing frequency, and there is an appalling inability to read it on the part of those who sit down to feasts. Prosperity has a way of beguiling its victims that it will last forever. Those who are prosperous today, think they will always be prosperous—and few can see, and fewer still can read the handwriting on the wall. And yet it is on the walls where bankers meet, where merchants gather, where manufacturers assemble, in the homes and halls of men, in every factory and every industry. Scientific Daniels are scarce and high priced—and so the average business man must read for himself and success or failure finally tells the accuracy of his interpretations.

Bill Smith may be prosperous today. His business is booming and "he looks like a million dollars."

Then in a year or two his orders fall off and he begins to complain of hard times. Bill doesn't know it, but his business is doomed. His goods are old, his overhead is high, his methods are out of date, and his customers are dropping away. When Bill wakes up—his business is in bankruptcy and the sheriff is nailing a "For Sale" sign on his store. Too bad! Bill was a nice fellow—but a poor interpreter.

Recent statistics covering several thousand actual cases revealed the startling facts that the average life of the manufacturing concerns was 7 years—and of retail stores 7.1 years. No wonder bankers prefer bonds of early maturity! I said "bonds"—not "blondes".

If a man drops dead on the street, everybody gets excited and the law demands an immediate autopsy to scientifically determine the cause of his collapse—so that future generations may protect themselves against a similar disaster. But if a business, no matter how long established, suddenly goes into bankruptcy and dies a commercial death, nobody gets excited, and no autopsy is held to determine the cause and so protect other business men against a similar fate. Only Dun and Bradstreet even record the event—and the chief mourners are the bankers and other unpaid creditors. But surely, if the statistics are right that only 5 business men in 100 are successful—great benefit would come to the rest of us if we could but know the causes of the failures of the other 95. I heard of a business man the other day who specified in his will that all of his pallbearers should be bankers, and when asked for an explanation, he replied—"Well, I'm an appreciative fellow. These bankers have been carrying me all my life and I'd like them to finish the job."

Bradstreet's statistics show that in 1926 there were 20,024 business failures—and among them 772 banks, the largest number of bank failures in the country's history. The ratio of failures was .38 of 1%—which is higher than in 19 out of the last 45 years. Just think of 772 banks failing and most of them "filled with vice-presidents and adding machines!"

THE PUBLIC'S EVER CHANGING MIND

The truth is that a new competition has recently sprung up in American business, which has already wrecked thousands of business men and is daily threatening thousands more. It appears in three different forms, and first among them is the public's ever changing mind. If you can figure out just what the public wants, you can get rich overnight.

Where are the village blacksmiths, the harness shops, the cobblers of our childhood—ditch diggers, hod carriers, wheelbarrow men, shovels—carpets, stove pipes, writing paper and corsets—high shoes, stiff collars, fancy vests and night shirts—and even the good old home-made bread that mother used to make? Over 7,200 flour mills have been forced out of business in the last 20 years—partly because mother changed her mind.

Somewhere conceived the idea of a closed body for automobiles—and a dozen established industries were affected overnight. Men switched to low shoes and then demanded silk socks. As a result, the manufacturers of high shoes and cotton socks (with their thousands of skilled workers) suffered a deadly blow. Tanners used to brag that there would always be a demand for sole leather as long as babies were born "barefoot"—but rubber soles are now coming strong and babies feet are still born bare. Automobiles kept us busy for a time burning gas and tires both day and night—but now radios and movies demand our presence in stores. Book stores used to prosper—but how can a fellow read books today and at the same time keep up his golf? "We have 2,500 bookstores in this country, and 500,000 tobacco dealers—200 times as much effort to supply smoke as to supply brains."

I can remember when every barber shop had a private shaving mug for every customer—but the safety razor put a kink in the mug business and also taught father to shave at home. We used to buy crackers in bulk—cheaper and just as good—but now mother wants them in dainty little packages and this feminine whim has built up a tremendous paper box business which will continue to pay handsome dividends until mother changes her mind again. For generations the ice man has been an institution in every home, but now the electrician is after his job with a refrigerator that doesn't use any ice—and back of him stands a powerful corporation with twenty millions in plant and a five million dollar advertising program for a single year. The wood shed finally gave way to the coal shed—and now Old King "Coal" is fighting a battle of his own to keep out of the domestic fireplace.

While experimenting with some nitrocellulose left over from the war, chemists discovered a kind of lacquer which hardened so quickly that they had to go further and invent a spray brush with which to

spray it on before it could dry. If business the same as individuals—and the bigger they are, the harder they fall.

American business is increasing in volume about 3% per year, but the high cost of this modern competition is making it a profitless prosperity for many. The first result is the frantic consolidation of Producers, as witness the General Motors Corporation of yesterday, and then comes the equally frantic consolidation of Distributors, as witness the Chain Stores of today. It is claimed that distribution costs are now three times what they used to be fifty years ago.

Producers merge to reduce costs, and Distributors merge for the same reason. The insolvency record is now on the same level as it was in the 1921 depression. During the five-year period from 1921 to 1925, 41% of all the manufacturing corporations in the United States didn't make a dollar of profit, and yet the average man buys stocks with his eyes tight shut and with no investigation at all as to whether or not the management is in scientific hands.

I recently looked over the balance sheet of a large corporation that had paid a dividend in ten years. I couldn't account for its poor showing until I finally learned that it had never spent a cent for research. Gradually its business had gone to pot and it hadn't spent a nickel to find out why, or to create new ideas with which to meet the ever changing conditions of the times.

For a number of years phonograph manufacturers were smothered in luxury as a result of unheard of prosperity—when some brilliant genius invented a radio—and the Victor company passed its dividends and the rest went to the industrial hospital.

It is said that during the war there were 44 American companies engaged in the production of potash and now there is only one—and that one was the only one that maintained a research department. What about the widows whose money was invested in those concerns? For generations, paper manufacturers regarded their ability to make paper as a favored inheritance from their ancestors—like brown eyes. Nobody was fool enough to dream of making paper from Southern pine—but one young chemist with a head full of brains did it—and now our Southern mills are making paper and money too. They remind me of the fellow who asked a scientist if a boy could inherit his father's wooden leg, and he replied: "No, but he could his wooden head."

One of the greatest efforts of research is to find cheap substitutes for everything that is expensive. Artificial pearls and silk and fur and leather are fighting to supplant the "real things" and at the same time, the "real things" are fighting one another. A few years ago competition existed only between competitors in the same line, but now a retail clothier must compete with movies and radios, restaurants and jewelers to get his share of the public purse. There is a rapid chase not only for the last dollar the consumer has, but for all he hopes to have for a year or two in the future—thanks to the installment selling plan. Oil is fighting electricity to light the country and electricity is fighting ice to cool it—and now gas makes a bid to monopolize the whole show by producing both heat and cold. Steel is fighting wood, cement is fighting steel, lumber is fighting cement and celotex is giving lumber the greatest fight of its long and honorable career.

Simply announce that you are thinking of building a house and you will be hounded to death by the varieties of material men. From the collar to the gutter you must listen to arguments of brick against cement, metal against wood, wall-board against plaster, and so on to the roof—and when at last your house is finished and furnished and you throw yourself exhausted into the beckoning folds of your dear old feather bed—another lawless salesman breaks down your bedroom door and "bawls you out" because you didn't buy his "Ostermoor." And the sad part of it is that one prominent authority tells us we are all paying 100% more for building materials than we should, all due to the cost of competition.

And when it comes to food stuffs, the battle is fiercer than ever. Every method known to science is being used to sell food in one form or another. As one writer puts it, "plain rice won't sell at 10¢ a pound, they change it into puffed rice and sell it at 61¢; wheat at 2½¢ becomes puffed wheat at 68¢; corn at 1½¢ becomes corn flakes at 20¢." Fish are fighting fowl—and both are fighting beef. Every food from soup to nuts is fighting for a bigger place in our poor old American stomach—sauer kraut and pickles, prunes and spaghetti, coffee and postum, oatmeal and grape-nuts—no wonder John D. Rockefeller is suffering from indigestion!

And here again, ideas—ever new ideas—are the only life boats upon which we can depend. Ideas have never been so vital as they are right now. Over 80,000 applications for patents go through the United States Patent Office every year—

and every one is a new idea of some aggressive thinker. Thomas A. Edison refused an operation that would restore his hearing because he said he could think better when his mind wasn't distracted by noises. The thinkers are the fellows who are raising the devil with business and the only thing to do is to follow the advice of the Scotchman who said, "If you can't beat 'em, join 'em"—and do some scientific thinking for ourselves.

UNTRUTHFUL ADVERTISING. And the third and most vicious form of this new competition is untruthful advertising. Of course this evil has always been with us, but it was never so bold and brazen as it is right now. Everybody admires the man who can sell goods on their merits—but our content is unconquered for him who sells goods on merit they do not possess. Honest advertising is a commendable thing—but false advertising is the basest fraud. What some of these advertisers say about the goods nowadays, makes old Ananias look like a piker. Is it true that a yeast cake a day will restore your youth and remove stains from your conscience? And isn't it true that a particular soap will give you "that school-girl complexion?"

And isn't it true that a soap or complexion? How can a firm advertise Philippine Mahogany when mahogany does not grow in the Philippines? One piece of jewelry selling as platinum for \$15 was found by test to contain less than \$1 worth of platinum. It is estimated that the public is deceived out of \$15,000,000 a year from measurements by gasoline stations alone—and \$100,000,000 a year from shoe weight in bread—"The staff of life."

Not even our sentimental instincts are being overlooked for now we have a "Mother's Day" for the father—a "Father's Day" for the mother—and the next will be "Suicide Day" for the Undertaker.

Nor does the price you pay reflect the quality of the goods you buy. Engineers found the automobile that produced the most carbon actually sold for the highest price. Rubber parts worth about 11¢ sold in a fountain pen for \$2.10. Infected selling at \$2 a barrel was found to contain mostly Lake Michigan water—and when this published the price dropped to \$1. An American-made fur coat for \$60 and \$70 for \$500. Only often the best is cheapest and the cheapest is best. We buy not quality, but to sales appeal.

We are all like a blind man—wondering hopelessly helpless in the dark looking for a black hat that isn't there. As Abe Martin says—"We want nowadays is less service and more of what we're paying for." The United States Government, perhaps the only buyer in America that gets its money's worth, maintains a Bureau of Standards to test everything it buys. Advertising and sales talk out to fight here—just quality—and it is saving our government \$100,000,000 a year. Uncle Sam pays 23¢ a quart for oil—while you and I pay \$1.25; 75¢ gallon for varnish—while we pay \$6.75; 16¢ a pound for chocolate while we pay 45¢. But the public who spend millions of dollars for the absolute necessities of life have no place to go for protection for truth, for knowledge that will lead us through the wilderness and guide us through the fog.

Isn't it about time that the patient public started a revolt against all this imposition? Why not establish a research laboratory of our own in every state? Union to test and publish the quality of the necessities of life? What chance has an honest manufacturer or merchant against the lying pirates? And what chance has the poor laboring man, he works like a dog to support a little family—against the deceitful trickery arrayed against him? Every hand? The more ignorant is the more they gouge him. He could you help a poor man more than by making it possible for him to buy better goods with the same money? This is even better than an increase in wages. (Note: For a thorough and able discussion of this subject, see "Your Money's Worth," by Stuart Chase and F. Schuchman from which many of the statistics are taken).

What is the best cloth, the best leather, the best food? The answer comes only from some dealer who wants to sell you his own good. We already have standard quality for cement and steel and silver ("sterling" silver is the same everywhere, and so is "Portland" cement)—all fixed by laboratory tests—and not for all of the necessities of life that thus protect the public against all of this bunkum and fraud that is making millionaires of crooks and beggars of honest men? Would not every honest business man welcome such an uplifting movement? Competition is bad enough at its best—but some day some way will be found to at least keep it honest and clean and fair.

And when that happy day arrives—and it's rapidly on the way; when men are forced to tell the truth about the things they sell; when honest men make honest goods and

and every one is a new idea of some aggressive thinker. Thomas A. Edison refused an operation that would restore his hearing because he said he could think better when his mind wasn't distracted by noises. The thinkers are the fellows who are raising the devil with business and the only thing to do is to follow the advice of the Scotchman who said, "If you can't beat 'em, join 'em"—and do some scientific thinking for ourselves.

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(Continued on page 7)

APPLAUSE FOR PARAMOUNT-PUBLIX SERVICE

By Palmer Hall Stilson,

(General Traffic Manager,
Paramount Famous Lasky Corp.)

A few weeks back we had a letter from Earl St. John, Director of the Plaza Theatre, London who informed us that his wife and eight-months old baby boy would arrive at New York on the Steamship "PEN N LAND" enroute to Alabama. As Mrs. St. John had never been in America, he was concerned over her possible confusion here and asked if we would assist by seeing his little family safely on board the proper train.

Mr. Sam Dembow
Will you please be so good as to scrutinize attached. Thereafter, I would appreciate its publication in PUBLIX OPINION because I want to give your Birmingham Manager, Mr. Sidney Dannenberg recognition for his splendid co-operation in connection with the arrival and journey of Mrs. Earl St. John. I believe PUBLIX OPINION is a proper place to afford such recognition.
Sincerely,
P. H. Stilson

The Steamship "PEN N LAND" duly docked on Monday, October 1, 1928, 8:30 A. M.

We were successful in having our travelers landed at 9:10 o'clock and thru the co-operation of the custom officials, Mrs. St. John's baggage was at once cleared and dispatched to the Pennsylvania railroad, thereby enabling Mrs. St. John and her son to leave New York on the 10:10 A. M. train.

Thru the co-operation of the Home Office we had made previous arrangements with Mr. Sidney Dannenberg, Manager of the Alabama Theatre at Birmingham, and forthwith wired Mr. Dannenberg of our accomplishments at New York.

Mr. Dannenberg, with members of his Staff, met the train at Birmingham, arranged all details of baggage handling, showed Mrs. St. John the points of interest and duly placed her and the baby comfortably on a train for Sylacouga, Alabama. Mrs. St. John has since expressed her appreciation.

This is brought to your attention to show how completely and efficiently Publix Service and Paramount Service co-ordinates. This is significant of our world-wide harmony of service and it is very gratifying for us to pay tribute to Mr. Dannenberg for his splendid courtesy in this particular and important transaction.

NIGHT LIFE IS ON DECLINE

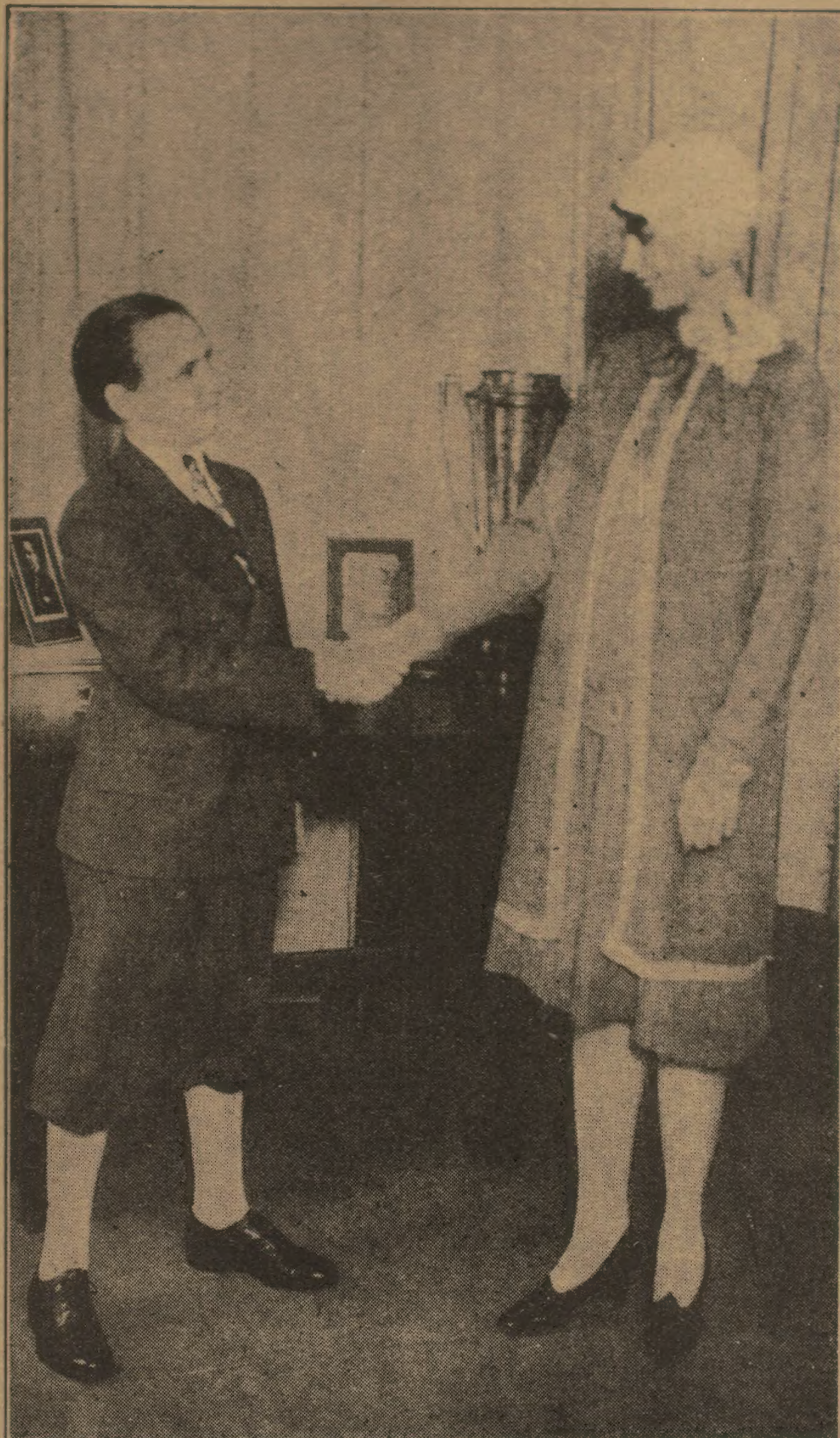
The last issue of VARIETY calls attention to the fact that the night life of Broadway is being threatened with extinction by the combined forces of politics and propaganda.

The recent wave of scandalous murders in and about the various night clubs has done much to frighten away customers and business has dropped off accordingly. In addition, the criminal investigations of the District Attorney's office, and the prohibition enforcement crusades of the Attorney General's office are monopolizing the space in the daily papers and this publicity is reacting unfavorably against the clubs.

The cafe business has not been so good the past few weeks and this constant pounding in the press is making things even worse. There are still the same group of "habitués" making the usual rounds but the bulk of the night clubs' business depends upon the "laymen" and these are being rapidly frightened away.

STAR MEETS STAR!

Jackie Coogan, playing Shea's Buffalo, wishes good luck to Irene Wolf, the Buffalo "Opportunity Contest" Winner



ALIBIS

By GROUCHO MARX

In compiling this memo of everready alibis for "Variety" also known as tried and true for squawks, I willingly release them to the show business at large. In our march across the map with "Cocoanuts," we have heard them all, as other shows have before and others shows will after.

Some are geographically placed and others cover the country if not the world. Permission is granted for rewrites, replacements and revisions, along with adaptations.

For the more intelligent reader, the squawks are divided into months, in case anyone wishes to send them out as Xmas cards:

September—Too early in the season. People not back from country. Those returning busy preparing the children for school.

October—First part of month World Series killing business. Second half month, unseasonable weather.

November—Political and business uneasiness due to elections. Last-half of month, football games draining locals.

December—Cinch. Always bad. Xmas shopping.

January—Bankrolls depleted after Xmas shopping. Thousands of department store clerks in sanitariums from overwork.

February—Huge blizzards paralyze railroads. Suburban towns hemmed in by gigantic snowdrifts. Oldest inhabitant calls it biggest blizzard since '88.

March—Income tax filings.

April—Lent.

May—Unseasonable weather. Daylight saving. People out in cars.

(If now playing New England, substitute—mills on half time. Silk stockings killed cotton industry.)

Western Pennsylvania—Steel business in record slump. Mills fighting unions. Workers in ugly mood.

Detroit—Business either bad because Ford's new car isn't out or bad because Ford's new car is out.

Mississippi Valley—Floods ruined farmers. Theatrical business will be bad until bills are passed giving farmers wheat guarantee and federal flood relief.

Southern Territory—Everything south attributed to cotton situation. Show may be 1,000 miles from cotton fields but this standard alibi. Used from Wilmington to Phoenix, to New Orleans, via any road.

GYM WORK AID TO SERVICE

An example of the thoughtful cooperation which characterizes the relation between Publix theatre managers and their employees was recently furnished by Manager J. C. Strock, of the Minnesota Theatre, Minneapolis, Minn., who developed a plan whereby all his ushers might avail themselves of the athletic facilities of the Y.M.C.A. next door to his theatre at half rates.

Manager Strock, an athlete himself, believes that good health is a fundamental factor in success and that in order to do his best work, a man must be physically fit. Lacking the adequate space for a gymnasium in his own theatre, he made special arrangements with the Y authorities whereby ushers under twenty-two years of age would be given a special three months rate of four dollars, a five dollar rate being made for those over twenty-two.

For these rates, which are half the regular cost, the boys are entitled to two special classes a week of physical educational work featuring first aid under a competent instructor. In addition, they are entitled to all the other privileges of a regular Y member. Classes meet Monday and Thursday mornings at nine thirty and last one hour.

Plans are being made to enter the theatre basketball team in the Y league. A handball tournament for the outfit has already been worked out. One of the members of the team, a former coach and athletic director of a normal school, left a lucrative position to work as a doorman at the theatre in order to learn the business.

The enthusiastic response of the boys was shown by an immediate 100 per cent enrollment in the class. To facilitate matters they were allowed to pay their entrance fee at the rate of \$1.00 a week.

To show his belief in the undertaking, Manager Strock intends to join the class himself. "I believe," he said, "that our service force will function admirably during the expected big business of the fall and winter season. I know that its members will be physically fit and 'rarin' to go!'"

NEW COMPETITION

(Continued from page 6)

sell at honest prices; when honesty pays dividends and fair dealing just rewards—then will the realm of American business become a true profession.

Here, then, is the new three-sided competition that the modern Boss is up against. At first glance it looks dark and foreboding—failure and bankruptcy stare us in the face. But the more we study, the more we come to see a sparkling star of hope that shines through these darkening clouds and fills our hearts with faith and courage. These same statistics that show over 20,000 failures in a single year also show the reasons why. They show that true ability can win today just as it has always won; that in almost every instance of failure the man himself is to blame; that over 80% of all those 20,000 failures were due to speculation, inefficiency, poor judgment—chiefly lack of brains.

The one big lesson to be learned from all this study is the simple fact that scientific thinking has at last become the first essential of the successful business man. Money used to do all the talking, but now it whispers reverently in the presence of brains. The handwriting on the wall still appears today—and only they who have brains enough to understand its meaning can even hope to long enjoy the rewards of successful business life. There never was a time when the opportunities for young men of brains were so alluring as they are right now—and never a time when ability was in such demand. Back of every successful business stands the romantic figure of some resourceful man—who kept his hand on the present and his eye on the future—ever directing the load up hill and down hill to the final goal of success. Never before in the history of the world have the prospects been so bright for men who think—for men who know.

And so, I leave with you this interesting story of American Business. A new chapter is added every year. The successful business man of today is living an adventure far

EDITOR LAUDS TAMPA'S TAMPA

When a newspaper editor discards the sober, even tone of the editorial column to burst into the enthusiastic hosannas of the press agent in praise of a theatre, it speaks well for the standing of that theatre in the community and for the capabilities of those men in charge of its destinies.

Says the Tampa Morning Tribune in its editorial under the head of "Tampa's Tampa:"

"It is claimed by Tampans and admitted by most visitors that Tampa has the most beautiful theatre in the United States. The big movie palaces of Broadway and of other cities are larger, more impressive through sheer bulk and magnificence... but for artistic charm, perfect harmony of effects, for imparting the impression that one has been transported, as if by magic carpet, from the workaday world to a fairyland, a paradise, Tampa's Tampa is not equalled on this continent.

"The Tampa is celebrating its second anniversary. It is a Tampa institution and one of Tampa's boasts and prides. It has provided Tampans and visitors with a refuge from the cares and toils of life, where they may revel or rest, as they may choose, in a beautiful land of Make Believe."

The second anniversary was officially opened on Saturday night, October 13, in a carnival atmosphere of streamers, festoons and balloons, with the town barker megaphoning the announcement of the special midnight show to be given after the regular performance up and down the street. The turnout for this show was reminiscent of Florida in its balmy boom days with a midnight crowd covering the sidewalk for over a block. After standing room had been sold, a great many people were turned away. A large birthday cake was placed in the lobby and novelties were distributed to the patrons.

On Sunday, the next day, the theatre's attendance record for 1928 was broken with Clara Bow's "The Fleet's In," and the fact was heralded in the newspapers. Several weeks before the showing of the picture, 500 hangers were placed from one end of town to the other; Tampa signs on all the Yellow cabs, signs on the front of street cars, banners and flags decorated the Marquee, greetings were run in merchants' ads, sailor hats announcing the picture were given away to newsboys and school children. Every available spot in the lobby was hung with Clara Bow posters and in the outer lobby a ship display was set up which included a helmsman's wheel, a large binnacle compass, anchors, coils of rope, port and starboard lamps and life preservers.

"We found that going after the people," said Manager A. M. Roy, "telling them about Anniversary Week and Clara Bow brought the desired results and this four day run will bring us an average week's receipts. The success of our campaign goes mostly to our service staff for every man knows not only how to approach the patron in seating him but also knows the approach to a merchant or some other contact that will permit merchandising our show.

"Clara Bow in 'The Fleet's In!' will shatter all records if you let the public know she's in town."

grander and nobler than is written in all the books of fiction and poetry and song. His daily work is proof to all the world that he too is toiling for his fellows—and in the same measure that he renders useful service do the rewards of life come back to him. It teaches the inspiring story—that active brains and fighting courage, coupled with an earnest desire to serve, will round out a mere business man into a great benefactor of mankind—spreading comfort and peace and happiness to the people of all the earth.

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of November 10th, 1928.

No. 38.

"Imagination to visualize future problems, and personal driving force to solve them, are the two qualities Publix seeks in men under consideration for promotions." —SAM KATZ, President, Publix Theatres

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential.

"Who's Calling Please?"

Of all the gratuitous insults possible to receive over the telephone, the one that goes "Who's calling, please?" is probably first and worst on the list. Publix and Paramount organizations, along with every other big organization, are guilty of permitting the practice.

Granted that the person called wants protection against pests and wants an advance inkling of the identity of the person calling, the "who's calling, please" not only invariably fails to give the protection, but actually registers a stinging insult.

Why not have the person answering the phone substitute: "I'll see if I can locate him. Or hold the phone while I look. Or will you tell me who is calling and for what, so I can tell him whom to call back if the connection is accidentally broken?"

Thus the required information is obtained and the feelings of the telephone caller spared.

The "who's calling?" is needlessly belligerent in effect and implies that if you or your business are not considered important by a secretary, you can't proceed. True enough, but why be brutal?

"Who's calling?" has often been answered with "Tell your boss to go to hell!" by people who phoned at considerable voluntary effort, to do a favor to the person called, and who happened to be in such a fortunate position as to be able to make such a glorious reply.

"HAPPINESS!"

Happiness is a by-product.

We can't buy it because it has no price.

Some people try to purchase happiness by getting drunk; others build fine houses, and some travel around the world.

But the goal is as elusive as the horizon.

The main issue in life is service, and happiness is incidental to service.

To try to win happiness from the world, without serving the world, is like trying to distill gasoline from water instead of from crude oil. It can't be done.

The contractor who erects an honest, substantial building wins happiness.

The statesman who forwards the cause of humanity wins happiness.

MICKEY FINN—ADVENTURE NO. 948

Hardly had the keys of the editor's machine ceased vibrating from the fiery editorial he had just indited against the "Who's Calling, Please" nuisance when the telephone bell rang in the office.

Mickey Finn sidled lazily up to the phone.

"Hello," he lisped, and then, after a slight pause, very sweetly—"Who's calling, please?".....

News Note: Dr. Rookim, of Bellevue Hospital responded to the call and he was removed suffering from lacerations of the left ear, nose and forehead, abrasions of the forearms, neck and abdomen, contusions of the upper thighs, fracture of the collar bone, lower spine and right leg, seven broken ribs and other minor ailments. His recovery is expected but not desired.

INTERFERENCE PARAMOUNT'S BEST HIT

Jesse L. Lasky, first vice-president in charge of production, has just issued to the press an enthusiastic report of the immediate outlook for Paramount pictures.

Mr. Lasky's most glowing comment was in praise of "Interference," Paramount's first all-talking picture, which is to be released for extended run at the Criterion Theatre, following the great success, "Wings." He told also of plans for production at the Long Island studio, of the arrival of the French music hall star, Maurice Chevalier, to appear in Paramount pictures, and of outstanding new films now being made, many of them with sound and dialogue.

"I have seen 'Interference' already, and I know what I am talking about when I say it is a great picture," said the producer.

"Save for a small number of exceptions, the sound pictures shown so far have succeeded on the basis of novelty. Few of them have presented real quality. We have been passing through months of experiments and promises.

"The time for talk has passed. Producers of talking pictures now must show results. And 'Interference' is a picture which we are proud to show. It can meet the test of solid merit. I believe it will set a new standard as a quality talking picture.

"'Interference' brings to the screen a faithful representation of the fine stage play of the same name which had a long and successful run on Broadway last season. It will be the first stage success to be brought over into pictures with complete sound and dialogue which Paramount will make this season."

Mr. Lasky announced that preparations are nearly complete for the production of "Burlesque," another of the outstanding hits of last season, and of "Drums of Oude," from the famous play by Austin Strong. Both these pictures will be dialogue. Roy J. Pomeroy, who directed "Interference," will direct the latter.

"Silent pictures still will receive the most careful attention, being considered as of no less importance than those with sound," Mr. Lasky said.

ATTA BOY!

Mr. Sam Dembow, Jr., Vice President, Publix Theatres Corporation, Times Square, New York City.

Dear Mr. Dembow:—

I have taken the matter of our supporting "Publix Opinion" up with the boys here and can assure you of our absolute cooperation in every way.

You will have one definite contribution weekly and an expression of as many ideas as we are able to successfully develop.

Kindest personal regards.

Sincerely yours,

H. D. Finkelstein

"WHIRLING AROUND THE PUBLIX WHEEL"

Effective October 21st, Mr. Wm. Spragg replaced Mr. Walter League at the Stadium, Woonsocket. Mr. League's assignment will be forthcoming.

Effective Sunday, October 28th, the Bijou Theatre, Woonsocket will be under the direct management of Wm. Spragg, Manager of the Stadium. House Manager will be Mr. John Arnold.

The Ritz Theatre, Anniston, Ga., opened October 23rd. Mr. T. Y. Walker is in charge of this house.

The Coconut Grove Theatre, Coconut Grove, Fla., is closed since October 13th.

Mr. Edward J. Mathews is manager of the Rialto Theatre, Lowell, Mass., under the supervision of Mr. David F. Perkins.

Effective October 28th, Mr. Walter League replaces John Nylene at the Capitol, Alliston. We have accepted Mr. Nylene's resignation.

Mr. Thomas Wear, manager of the Broadway, Chelsea, is being transferred to the Central Square, Cambridge as assistant manager. This change takes effect October 28th.

The Florida, St. Petersburg, Fla., opened October 26th. Mr. J. L. Cartwright will manage this house.

Mr. R. D. Hinchman is the manager of the Spencer Theatre, Rock Island.

Effective Sunday, October 28th, Mr. H. Schwartzberg takes over the management of the Broadway, Chelsea, replacing Mr. Thomas Wear.

Coral Gables Theatre, Coral Gables, Fla., opened Sunday, October 28th, with four changes of pictures a week. Mr. Richard Dorman manages this theatre.

The Lyric, Dover reopens November 9th—operating only Fridays and Saturdays—single feature, same picture for two days. The house will be under the supervision of Mr. Pinkham, present manager of the Strand.

Effective October 22nd, Mr. J. L. Cartwright has been appointed City Manager at St. Petersburg.

Effective October 22nd Mr. Arthur Novak has been appointed manager of the Rialto, Chattanooga.

Mr. R. M. Swanson, graduate of our last Training School, is assistant manager at the Kettler, West Palm Beach effective October 22nd. It is also our intention to use him as manager of the Paramount, Palm Beach during the tourist season.

IF YOU CAN DO IT, OKAY

Telephone subscribers in Greeley, Colorado, have unlimited call service. This enabled Manager C. C. Perrin to make excellent use of the telephone in advertising his showing of the first talking feature, TENDERLOIN. Perrin hired a young girl to call all the numbers in the telephone book. When the phone was answered the girl called the party by the name of some friend and suggested that they go to the Sterling Theatre together to see TENDERLOIN. When advised by the called party that it was the wrong number, the girl begged pardon and hung up. This got the message across without knowledge of advertising in most cases. Nor did Manager Perrin take a chance and arouse antagonism, which would have resulted from a direct phone call.

Don't try to eliminate the old-fashioned virtues—many have tried it with indifferent success. No good substitute has yet been found for simplicity, frankness, sobriety, industry and sincerity.—The Spectator.

BROOKLYN STAFF PROVES PUBLIX PROMOTION PLAN

When the new Brooklyn Paramount Theatre, Flatbush and DeKalb Aves., opens, on Nov. 24th, its executive staff will further exemplify the Publix policy of promotion within its own ranks.

J. L. McCurdy, formerly manager of the Metropolitan Theatre, Boston, has been assigned as managing director. His first assistant will be S. L. Barutlo, formerly assistant manager of the Texas Theatre, Houston. B. L. Rosenberg, third assistant at the New York Paramount will be Mr. McCurdy's second assistant.

A. Higgins, former treasurer at the Metropolitan in Boston and J. Joneck, assistant chief usher there have been assigned as treasurer and chief usher respectively. Acting assistant chief usher Ben Schenker of the New York Paramount will be assistant chief usher and William Holt, doorman at the New York Paramount, will be chief doorman of the Brooklyn-Paramount theatre.